

# THE MUSICAL WORLD.

1844.

No. 36.

PUBLISHED EVERY THURSDAY AT NOON,  
PRICE THREEPENCE;—STAMPED, FOURPENCE.

VOL. XIX.

THURSDAY, SEPTEMBER, 5.

OUR opinions of the Italian vocalists appear to be taking root. The following very sensible and well-written letter appears in the *Spectator* of a fortnight since:—

ITALIAN SINGERS AT ORATORIO FESTIVALS.

To the Editor of the *Spectator*.

SIR,—Your journal has long been so distinguished by the ability and generally impartial judgment which characterize its criticisms on music and the fine arts, that I am induced to direct your attention to an evil, which I think calls for some exposure in your columns. The Triennial Festival held alternately in the Cathedrals of this city, Worcester and Hereford, has now been in existence one hundred and twenty-one years, gradually increasing its scale of expenditure, and usually of commensurate success, until of late, when a very serious deficiency has fallen on some half-dozen stewards, gentlemen of the county, who liberally undertake this responsible duty. At the last meeting here, in September, 1841, this was felt to be so onerous, that the stewards refused to nominate their successors in conformity with established practice. Now, from what cause has this arisen? Chiefly, if not entirely, from the large sums of money (£500 to £800), given to four or five Italian singers, who insist on these exorbitant terms: and for doing what? for marring the effect of the noblest sacred compositions of Handel, Haydn, Mendelssohn, and Spohr, by their affected mannerism and ill-placed floriture—in short, singing the music as it was never intended to be sung by the composer. In sacred music to English words, their foreign accent, especially in sustained passages of recitative, is painfully disagreeable. No one will deny their superior talents in the performance of their country's music at the Opera or in the Concert-room; let the habitués of the former continue their extravagant patronage of these spoiled children of the south; but the opinion is now becoming general, that they are quite out of place in our orato-

rios. Owing to the results alluded to, great doubts existed whether the Festival would be held this year; and it has only very recently been decided to make the attempt without the aid of foreigners. This has been tried with tolerable success at Worcester and Hereford; and should it signally fail here, this excellent institution (on which an important charity is dependent, and which singers know well enough), will probably expire for ever. Much has been done of late years by our female singers to remove doubts of their capacity, and praise is doubly due where the prospect of reward has been so discouraging. But how can we hope for eminence so long as the foreign mania prevails? We are not without native genius, but it must be fostered; and those whose wealth and rank would give the greatest value to patronage have shown they have no national weakness of this kind. Better days are dawning, but the movement is from the middle classes; and I sincerely hope in this, as in the sister arts, a more healthy tone is gaining ground, such as will eventually raise this country to a high rank in the possession of those refined enjoyments, for which we have hitherto been too much dependent on the other nations of Europe. I have already exceeded the limits to which I proposed to confine myself; but I cannot here omit another circumstance which has created a strong feeling against foreign artistes. I allude to their habitual levity and utter disregard for the decent observances required by the situation. Having regularly attended these meetings, I have invariably observed this, with an occasional exception; and Grisi, has been, here at least, most conspicuous for her indecorum and indifference during the sacred performances at the Cathedral. I trust, Sir, you will lose no opportunity to employ your powerful pen in exposing the root of this mischief. Gloucester, Aug. 22, 1844. A READER.

We must not omit the appended remark of the editor of the *Spectator*:

The experiment of reducing the expenditure of the Triennial Festivals by omitting the Italian Opera singers is judicious. The questionable attraction of the names of these "stars" having failed as well as their music, it is but fair to try what English artists can do. That they are fully competent to support such performances with perfect credit to themselves and satisfaction to their hearers, there cannot be a doubt. When Storace, Billington, and

Mara lived, we had Opera-singers who could discriminate between the sacred styles of England, Germany, and Italy: now, except in the single case of Lablache, all that has ceased. Let us not hear of the indecorum of Grisi: charity finds many excuses for what appears in this light, and the mention of it gives a handle to the enemy, who think they work it well in pronouncing everything in a Musical Festival indecorous.—[Ed. of the *Spectator*.]

We entirely agree with the sentiments conveyed by the above letter. The general public are coming to their senses about the overrated and overpaid Italian singers. As we have said before—all singers are over-estimated and preposterously over-rewarded—but the Italians *ridiculously* so. We are glad to find that the respectable portion of the press is beginning to speak more reasonably of their claims on public patronage. It has hitherto been considered necessary to give way to the stupid prejudices of the aristocracy, and to side with them in their encouragement of a swarm of foreign pretenders. Even the *Times*, with all its boasted independence, has feared to speak out—and articles of a column in length, about bad singers and worse operas, have been continually thrust under the noses of the public. We never quarrel with the enthusiastic appreciation of *real* merit—whether foreign or native. We have always held true genius to be of no country—but universal. Mendelssohn and Spohr are foreigners—but their transcendent merits claim the *highest place* in every region under the sun, where music has a voice. Before such splendid talents as theirs all should bow down. They are high priests of art, and wield the sceptre by the right of intellectual power. But we cannot,

merely for the sake of flattering the capricious taste of an aristocracy ignorant of the true secrets of art, lend our assistance to the enriching and ennobling a number of common-place charlatans, whose only great distinction is their foreign birth. Let it not be supposed, however, that we would oppose talent simply because it is Italian. No such thing. The just meed of praise due to such clever artists as Grisi, Persiani, and Lablache, has never been withheld by us. We only war against the absurd exaggeration of their claims to notice—an exaggeration born of fashionable ignorance and matured by the venal cringing of the press. What, we would ask, has withheld such journals as the *Times* and *Herald* from saying what they think of a mediocre singer like Fornasari? Is it that the gentlemen who supply their musical critiques are incompetent judges? By no means—they have too often shown the contrary in their writings. Take them away from dancers and opera-singers, and there are not two cleverer and more thoroughly sensible critics on the press. The conclusion we must arrive at, then, is that they are not at liberty to speak impartially. That they are not allowed to risk offending courtly folly and noble prejudice. What then becomes of their vaunted independence? Oh *Times* and *Herald*!—boasted powers!—hide your heads in shame!—or, by speaking honestly and fearlessly, enforce the respect which you only relinquish on the subject of art and artists. It is quite unaccountable to us, that organs, thoroughly national on every other topic, should on this head be so slavishly and contemptibly prejudiced in favour of exotic mediocrity.

Q.

#### THE MUSICAL EXAMINER TO THE MORNING POST.

(From the Musical Examiner.)

THE *Post* has bombarded the *Examiner*;—its tactics in the attack emulated those of *le cher Joinville*—the result has proved a similar one; the *Post* has wheeled off amidst the jeers of the assembled public. Having honoured this journal with a war, for the purpose of exhibiting its weakness, we leave it now, because we would spare a fallen foe.

It had previously exposed its weakness and presumption in many other subjects—it had become the gibe of the press. The expression that a man was as dull as a post, no longer meant a wooden, but a *Morning Post*. We exalted it into a whipping post, for the castigation [of that sinful waste of good type and paper, which was visible daily. Having fallen into literary and political harmless idiosyncrasy, it took refuge in the fine arts, thinking its insignificance would protect it from our observation. An increased circulation, however, attributable to *Punch's* satire, served as an advertisement of this journal, and a few purchased it, for the purpose of creating a double zest for the wit of the *Charivari*. Thus it was introduced to our notice, and we felt ourselves called upon to deprive it of its last legs—yclept musical criticism. Sincerely do we regret the painful necessity to deprive it of its last limbs, but we suggest that out of its head sufficient wood may be hewed to furnish a fine pair of stumps; and if it should take to honest begging, we will gladly give it a recommendation to any union—as a true object of pity and destitution.

#### ANTI-BLUE-DEVIL MUSIC.

(From a Correspondent.)

If we were asked where the best musical anecdotes to blue devils are to be found, we should unhesitatingly reply, in Haydn and Rossini;—both are equally remarkable for their laughing graces;—perhaps this effervescence and vivacity of the animal spirits is Rossini's chief characteristic; when he drops it, to become sentimental or devoted, he generally fails. Haydn, on the contrary, always rises with his subject and is invariably greatest in what is gravest. Rossini is hardly free of the ideal world; his vivacity is after all mere human vivacity; his music, with all its meteor-like brilliancy, is a little too reckless and wilful; trusted in contact with the retiring modesty of womanhood, it might perchance, begin to be rude—we never feel quite sure of it in this respect. But Haydn never forgets himself, never loses his *Ideal*: his very merriment is sublimated. As for Mozart, it has been said that he was incapable of mere animal spirits—that if he began in thoughtless gaiety, he would always end in something else. There are some exceptions to this,—the duet and chorus, for instance, in "Don Giovanni," "*Giovannetti che fute all' amore*." If ever "Mirth and Youthful Jollity" were set to music it is surely here. But examples of the kind are rare in Mozart. It is easy to imagine Haydn liking Rossini and saying "he had damnable iteration in him;" but Mozart would evidently have turned with distaste from his eternal and reckless vivacity. Another characteristic, common to Haydn and Rossini, is to be found in their fine military music, and here, for once, we may perhaps give the preference to the Italian, in quantity, if not in quality. Nothing can exceed the spirit-stirring effect of some of his triumphal songs and choruses; take that at the opening of *Otello* as an example. But of all military writers, commend us to Handel—Rossini seldom gets beyond the parade; the pomp and circumstance of military array. Handel alone gives us the sublimity of the battle, the shouts of victory, the triumphal and funeral orations of the heroes. Among the finest examples of military writing in Handel are the choruses "*Fallen is the foe*" from *Judas Maccabeus*, "*Gird on thy sword*" from *Saul*, and one, the name of which we forget, from *Solomon*. In the last chorus, as in the dead march in *Saul*, he has used the drums for artillery with good effect, although it is a trick hardly worthy of him. In Handel we have as usual, the active, or dramatic part of the passion. In Haydn the epic or contemplative. The well-known movement in the

twelfth symphony is a fine dream of military glory; an abstraction of the spirit of chivalry; it is the warrior contemplating his own renown. Such at least was our impression of it, when we used to hear it many years ago in our noisage. Possibly we should think differently now; the cold-hearted laggard judgment might interfere to teach us better (the hobbling old pedant!) he is a rare fellow—that judgment—for disturbing the bliss of ignorance in more important things than the merits of military music. The *Creation* (God wot) contains some good martial music; among the rest, the song "*Now Heaven in fullest glory*," with its military flashes of the trumpet—very spirited and beautiful, no doubt, but not very appropriate.

*Sabilla Novello's Vocal School*, Nos. I. and II. London, J. Alfred Novello.

*The celebrated Arrangement of Mozart's Masses*, No. II., by Vincent Novello. Same publisher.

(From the Contrapuntal Review.)

WE embrace with pleasure the present opportunity of saying a few words on the gifted family whose works we are about to review. There are few to be found where every member has displayed so much talent as the Novellos, in their respective callings. Mrs. Novello is the authoress of many amusing and clever novels; Mr. J. A. Novello, son of our amiable authoress, is a good bass singer, and displays sound judgment in the regulation of his business as a music-publisher, especially of sacred music; and Mrs. Cowden Clark, daughter of Mr. V. Novello, has lately begun to publish the *Concordance of Shakspeare*, favourably noticed in our pages (see *Lit. Gaz.*, No. 1431); Miss Clara Novello is too well known to need new praise; and her sister Sabilla has, though so short a time before the public, given promise of a deserved reputation: she may not have the voice of her sister, nor, at present, her love for classical music; but she has perhaps the most natural talent, which she turns to good account. The work under our review is one of great merit and utility. In a former No. of the *Contrapuntal and Musical Review*, we reviewed Mr. Crivelli's work on *The Art of Singing*, and the high commendation we awarded to it may be extended, in most respects, to Miss S. Novello's *Vocal School*; for, although a work of much less magnitude, it possesses a great variety of excellent passages for practice, and all of them are judiciously advised to be practised on the Italian *A*, as being the best calculated to give flexibility and power to the voice of the student. But we come now to speak of the father of this young lady, who is an excellent contrapuntist and musician. During a long life, no other musician in England has done more to elevate his profession than Mr. Vincent Novello. His arrangements of all the illustrious composers are excellently well executed; and he has composed and published many masses, and much sacred music, most of which are admirable specimens of good writing. We have particularly noticed his vocal fugues; and some of them might stand by the side of our most celebrated composers of church music, for which England is justly admired. His work under our immediate consideration is one No. of the *Masses*, &c., which he is producing from the greatest composers. It would be retracing our steps to make any remarks on the manner in which he has arranged this mass; and we will only briefly observe that the size of the work is most convenient both for chorus-singers and for organists; and although each mass is brought out in long way music—quarto size, yet there are as many bars in each page as is contained in the original folio editions. We strongly recommend it to all who sing and play this species of composition.

## CORRESPONDENCE.

## THE MECHANICS OF MUSIC.

To the Editor of the Musical World.

SIR,—In making this communication, it is my wish to avoid occupying more than a fair share of your attention, which I mention, because the subject is both singular and abstruse. I have taken the greatest care to make the description clear and brief, but if it is considered to be too long, or in any other respect not suited for publication, I should choose to let it remain unpublished, trusting that your knowledge and discretion will properly decide this point. My reason for writing it has been, that when we consider how projects may, unexpectedly, through the fluctuation of worldly affairs, arising from a mixture of causes, be either brought into practice or made impossible, it appears proper, in justice to others, instead of pursuing it in perfect seclusion, to propose the subject to the musical part of the public, to give to any parties who might be interested in it the means of judging of it rightly. The paragraphs are numbered for the convenience of referring to the different points of the subject in the discussion or analysis of it. The explanation is the result of deep and long continued study; but without presuming to reach perfection, it may now be exposed to criticism, in which I wish not for mercy, but strict justice. If there are any false principles advanced, the correction of these by fair reasoning, would assist more than injure the cause of science, the subjects discussed being in their nature liable to misconception, while they are also important and generally interesting.

## MUSIC PLAYED BY MECHANISM.

1. The communication here offered is of unique character, and if it should in any way be found to deserve censure or ridicule, no one besides the writer can justly incur these, as there is nothing in it that is dictated by any other person. The subjects are complex, and require some portion of study to judge of them in a fair manner. With these intimations to the reader, I shall state without farther ceremony all that may be requisite for explanation.

2. It is well known that though music is a highly pleasing art or science, it is also very abstruse, and the difficulties in the practise of it are great and numerous; it is therefore a desirable object to discover any methods by which the difficulties might be lessened, in order to reach the beauties, either in greater quantity, or in greater perfection. In the performance of music of any kind, the performers ought to be endowed naturally with certain qualities, and success is dependent on these, and on acquired knowledge, and also, in the case of instrumental music, on manual dexterity. In considering the fact that these requisites are sometimes not found in the quantity wished for, and their uncertain and fluctuating nature, we are led to the subject which forms the purpose of this communication. It is a proposal to apply mechanism in the place of manual dexterity, or to cause musical instruments to be played by a machine instead of by the hands of performers. The following is an attempt to discuss briefly, as well as the complexity of the subject will allow, the advantages and disadvantages that appear likely to attend such a change.

3. The method is not applicable to singing, but only to artificial instruments; the voice appears to be quite beyond mechanical control; but all actions that can be performed by the human frame on artificial instruments might be perfectly imitated by machinery, provided that their exact nature was first known; and moreover, machinery would produce all possible effects that could exist, including, probably, many that are impracticable

in any other way. Mechanical methods (as is well known) have been already often applied to the playing of music; the barrel organ, musical box, and double flageolet, are cases in which great precision in the time is gained by mechanical principles, and this is in itself a considerable beauty; but there are people who think these instruments deficient in grace, and consider the mechanical system defective, as only producing a style that is too regular and formal. It may be true that it often produces such a style as commonly applied, but the cause I think is, that the mechanical principles used in the cases mentioned, though perfect in themselves, are few in number, which gives an inconsistent character, one requisite being better provided for than another, and that it only requires a more elaborately contrived machine to produce a graceful style, free from formality. The barrel organ seems generally to want a plan for governing the loudness or emphasis; there is a superfluity or deficiency of sound, sometimes considerable. The musical box has one considerable defect—the want of a plan for stopping each sound at its proper termination; while the precision of the time and the purity of its tones make it, according to my judgment, one of the most beautiful of instruments. The prolonging of the sounds may sometimes be agreeable, perhaps; but it is generally incorrect, and foreign to the purpose of the music.

4. To comprehend properly the theory of the subject of playing music by instruments, we must view distinctly, one from another, the elements that are common to all cases, or which require to be considered, whatever the style or the instruments may be; the chief of these are—first, the intonation or pitch of each sound; second, the time, or the intervals allowed between the striking of the sounds as they follow in succession; third, the emphasis or loudness of each note, as compared with the other notes, or with a fixed standard; fourth, the length of each note, or interval from its beginning to the time when it is purposely stopped by artificial means; fifth, the comparative loudness of different parts of the same note, which may be equal throughout, gradually diminishing, or otherwise varied; this is dependent sometimes on the character of the instrument, as are also other qualities of the sounds. Some others of the five elements mentioned are also dependent occasionally on the instrument, but generally most of them are governed by the performer, and sometimes all of them, as must be the case with the violin. In any case, if it is desired that a given style should be explained in a perfect or scientific manner, it is necessary to measure the elements, and to find the principle by which each one is governed.

5. The medium or regular style would be that in which the elements are equally sustained throughout, and perhaps some people would prefer this style to every other; the corresponding intervals of time and the degrees of loudness would be all equal; with respect to the pitch of the sounds it would not be easy to say precisely what the medium would be; perhaps the system of equal tempering might be properly called so; but we may leave the considering of this point, and suppose it to be desired that other styles, varying or departing from the regular, should be produced and understood. If one of these is more esteemed than the regular style, its peculiar beauty must consist in certain deviations from the regular, and while some deviations from strict regularity may add to the beauty, other deviations, equal in degree, but opposite in character, would most likely lessen the beauty. According to the view here taken, it would follow, as regularity is obtained most perfectly by means of well made mechanism, that this is superior to dexterity, inasmuch as it removes the improper deviations entirely, while it is inferior (if made on ordinary principles only) in not

admitting the graceful deviations. Therefore the required objects are, to discover the nature of the graceful deviations, and to provide methods by which they might be formed or imitated.

6. It may be supposed, for explanation, that a machine has been made with parts fixed on a barrel which gradually moves round, or by any other contrivance having a gradual and steady motion, and acting on the instrument, whatever it might be, in such a way as to produce the sounds; these parts would therefore perform the office of the pins on the barrel of an organ or musical box. If the parts are situated and formed according to the general rules only, the style of playing is regular; but if it was determined that the machine should be more elaborate, each of the parts might have an adjusting screw (or something acting in the same way) fixed on it, to cause its action to take place sooner or later than the regular time, and the screw might also measure the amount of deviation. Besides this screw for adjusting the time, each part might be furnished with another screw for adjusting the emphasis, or degree of loudness, making it greater or less than the medium quantity, and also measuring the amount of deviation. The other elements of the style might be adjusted by screws, and each one must have the parts necessary for it made to act independently, or without disturbing the other adjustments. To bring all the screws to their best positions, the person whose taste is used as a guide would first cause the machine to play the piece, and as he observed the imperfections in the style, he would rectify them by moving the screws; by repeating this process as many times as might be required, the style would become perfect, according to the taste of the individual. It would have the advantage of allowing the person to choose the most proper season or humour, which people performing in the common way are not always able to do.

7. In [the ideas expressed above, it is probable that there is nothing that has not been already thought of by others, and that the complexity of the plans is the only cause that has prevented their being used before; but the writer of this will maintain that they might be brought into practice, with more advantage than loss; and would also undertake, if called upon, and all objections except mechanical difficulties removed, to contrive and make all the parts necessary for realizing them in a complete and convenient manner.

8. There are other curious objects relating to music, that might if required be effected by machinery. It may sometimes happen, that the curiosity of the hearer would be gratified by some arrangement that would enable him to perceive distinctly the nature and relations of the sounds, and of the different harmonies or scales. If the action of any one musical instrument is observed by the eye with the greatest attention, it is impossible, for several reasons well known, to detect the real nature of the sounds or the harmonies; and when the music is studied on paper, as commonly expressed, it is with great difficulty, and imperfectly, generally speaking, that the harmonies are understood. For this purpose, let it be supposed that in one vertical line the places of the principal sounds of the chief harmony are shown or displayed to the eye, throughout the whole of the five or six octaves. If the key was C, the principal sounds would be C, E, and G, and when any one of these was struck, a visible sign of the same sound should appear at the proper point in the vertical line, and disappear at the time when the sound ceases. The distance along the line from each C to the C next above or below it would be always the same, representing the interval of an octave, and it would be divided into twelve equal parts for the semitones; the other sounds would be shown at their proper pitch, that is E at four, and G at seven divisions or semitones above C. On the right of the vertical line, and near to it, another vertical line should be placed, showing



the principal sounds of the first sharp key, which are G, B, and D, in the same manner, the G of this line being on the same level, or at the same pitch, with the G of the first line. Also another line on the right of this last for the second sharp key, with the sounds D, F sharp, and A; the other sharp keys succeeding in order, being also added if required. The flat keys would be shown on the left side, proceeding from the original line in the opposite or reversed order, every sound, whatever scale it belonged to, being shown at its proper pitch. This arrangement would in some degree enable the hearer to understand the modulations and other changes, but it would only show the major scales. The minor scales are equally necessary to be observed in many cases, in order to comprehend the modulations; they might be displayed on the same lines with the major, or on lines very near to them; they ought to be well distinguished from the major to prevent confusion, and this might be done by showing them of a different colour.

9. The inquiry into the nature of musical sounds, and their relations one to another, is a very complicated subject for study; and some people perhaps would assert that the plan described above would confuse more than it would instruct or entertain the observer. It must be admitted that it appears to be impossible to represent the entire subject by any such plan, but I think that many of the curious particulars in the composition of music might be very well shown by it. I have not yet studied the subject very minutely, which would be necessary in order to find the most proper method.

10. The following is another object which the same means might bring into effect, though it must be confessed that it is still more difficult, and apparently less worthy to be recommended, than the proposal last described, and would be thought by some to be wild and impracticable. A performer's style may be regarded as the production of his own peculiar genius, and it is added to the work of the composer's genius. A peculiar style, if the view that has been here taken of it is just, consists of a succession of deviations from a regular system, which must be accompanied by corresponding returns, because the regular system is the average. It may not be improper, perhaps, to compare it in this respect with the work of the composer; the modulations and other changes are temporary deviations from the principal harmony, which may be considered as constant, because the mind of the hearer remains attached to this harmony throughout the performance of any one piece. But the changes in the composition are much more considerable, as is seen when their extent is measured and compared, than those of the style of performance, and pass less rapidly, and the composer is therefore more at leisure to record them minutely. The particulars of a performance cannot be recorded, either by the performer or the hearer, because they necessarily pass too rapidly to be noticed, except by the general effect that they produce. When we attempt to discover means for recording these particulars, it appears evident that machinery is the only method by which it would be possible. It is mentioned here, not as being advantageous, but as being possible only, which it certainly is, however wild it may appear.

11. Having in the foregoing descriptions briefly stated the chief mechanical proposals, it will be proper to offer some remarks on the intention and application of such plans, and on the exhibition of them to others. The science of music, when viewed in a general manner, appears to be a very comprehensive and mixed subject. It is of various kinds, producing different effects on the auditors, and any one kind will affect various auditors in different ways, if their physical constitutions differ. It may be considered as intermediate between mathematics and poetry, or as combining in itself

the principal characteristics of both, united in various proportions, and developed or displayed in various degrees, according to its kind. Mathematics and poetry are commonly regarded as distinct, and it is evident that they differ; some people more especially are of this opinion, and would perhaps assert that they are not similar in any particular. The mixture of these subjects causes the philosophy of music and its various influences to be difficult to understand. The following general view is here offered, to explain what is said, and as an attempt to lead to a right estimate of the combination and the subjects composing it.

12. In taking this view, it is proper, in order to give the reader a fair chance of judging, to state the way in which these subjects affect me individually, though in itself of little importance to others; the want of such an explanation might cause the philosophy of their effects to be discussed with less success than questions of a more abstract nature, in which the writer's own feelings are less likely to interfere.

13. Mathematics, music, and poetry, though apparently distinct in nature, are similar in certain characteristics, two of which it is proper in this place to consider first. One point of resemblance is, that in all cases the authors when constructing their works, are influenced by a taste for the subject itself, and the same may be said of their readers or hearers. People who feel no interest in mathematical questions, appear sometimes to think that they are exceptions to such a rule, and that they are of no value except when applied to some useful purpose, or in other words that they are not works of taste; but real lovers of calculation, to which class I reckon myself to belong, are gratified very much by the mere contemplation of an ingenious mathematical construction, when well understood, however useless it may be. Calculations are works of taste in the same manner as the productions in music and poetry, though it may be also true that they are more often applied than music or poetry to what are commonly called useful purposes.

14. The second point of resemblance is a stated order of succession in the display of the parts or materials; it may be observed if we view a written mathematical construction or investigation, a musical composition, and a poem, each in its proper or most perfect form; in each the author presents to the mind of the observer a succession of ideas, objects, or combinations, intended to produce agreeable effects, and which the observer is considered to be unable to provide, with equal skill and success, for his own entertainment. This succession in the display of the materials is not found in others of the fine arts, being nearly peculiar to the three under consideration; in painting, sculpture, or architecture, the author presents the entire work, leaving the observer to choose his method of examining. In the three arts here considered, the order of succession from beginning to end is assigned by the author, and cannot be altered by the reader or observer without injuring the effect. This is the case in music, more especially, the effect would be injured considerably, or entirely destroyed, though all the sounds might be given, if they were made to follow one another in a wrong order, or at improper intervals. It may be true that a poem or a calculation can be appreciated without rigidly adhering to the order of succession, but there is nevertheless an order of succession that is better than any other, and which in perfect examples is always pointed out by the author.

15. Poetry and mathematics differ in the fact that the subjects or materials of which they are composed are of different natures; the subjects of poetry are familiar, and those of mathematics remote; this may be here styled the first point of distinction. I confess that my taste for poetry is not strong, and as far as feeling alone is to be taken as a guide, my knowledge of it is not great, or in

plain terms, that it is to me less interesting, generally, than mathematics. Poetry relates generally, or perhaps it might be said always, to the human character, and the passions and emotions commonly belonging to it; its subjects consist of these, together with the outward face of nature generally, or that portion that is manifest to the senses; and these are the only subjects that are ever discussed in poetry. The subjects of mathematics, on the contrary, are far removed and distinct from the ordinary passions of human beings; they consist of constructions, numerical or geometrical, which are often entirely imaginary, or not comparable with anything existing in nature; and when they do relate to things or processes in nature, it is very seldom to the palpable or commonly observed part, but almost entirely to the hidden processes, which are observed only by those who study the sciences.

(To be continued.)

## REVIEW.

"*Fantasia*," for pianoforte, on themes from "*Jessonda*."—C. LUHRSS. — (Ewer & Co.)

Herr LUHRSS is an evident disciple of the Thalberg school. The *fantasia* before us, though clever enough, presents nothing new. It is quite refreshing to catch—every now and then, amid the confusion of *arpeggi* and *tours de force*—a glimpse of the sweet melody of *Jessonda*. However, we like whatever is good in its way, and the *fantasia* of Herr Lührss is decidedly good in its way. It displays a perfect knowledge of the peculiarities of the instrument for which it is written, and is, beyond question, the production of a cultivated musician.

*Scherzo, Notturmo, and March, from the music to the "Midsummer Night's Dream."* Arranged for Piano Solo, by the Author — FELIX MENDELSSOHN BARTOLDY.—Op. 16. (J. J. Ewer and Co.)

WE are glad to welcome these delicious compositions in a generally available shape. Nothing can be more playful and sparkling than the *Scherzo*, nothing more lovely and calm than the *Notturmo*, nothing more grand and exhilarating than the *March*;—but our high opinion of them is well known, and we need not here enforce it. Suffice it, the present arrangement, for one performer on the pianoforte, is admirably executed by the author, and will be the means of spreading these exquisite inspirations of the greatest living genius, among a vast body of amateurs and professors, who might otherwise have found no means of becoming acquainted with them. Here is an excellent opportunity for teachers to avail themselves of fine music in a practical shape. Let them take our earnest advice, and inoculate their pupils with a little of

the virus of Mendelssohn. The effect cannot be otherwise than highly beneficial. We should like to give an analysis of the entire work, if the spirited publishers would favour us with a copy.

*"Chefs d'œuvre de Mozart, No. 50, edited by CIPRIANI POTTER.—(Coventry and Hollier.)*

MR. POTTER has here presented us with a sonata by Mozart, for pianoforte solo, very little known. It not the less, however, merits wide circulation. It is in three parts and consists of a spirited *Allegro* in F major—an *Adagio*, full of grace and melody, in B flat—and a *Finale, Allegro assai*, in F major, bold, animated, and peculiarly Mozartish. The lovers of the great composer will be eager to possess themselves of this fine and almost forgotten specimen of his genius. This edition of Mozart, when complete, will be indispensable to every one who professes himself to be even an amateur of music.

### Provincial.

#### LIVERPOOL.

MR. B. R. ISAAC'S CONCERT took place on Tuesday evening last, in the Royal Amphitheatre, and attracted a brilliant assemblage. The vocalists were Grisi, Favanti, Mario, F. Lablache, and Paltoni. The orchestra was led by Mr. J. Z. Herrman, Mr. Isaac presiding at the grand pianoforte, and Signor Schirra conducting. The overture, "*Der Freischütz*," was well played, that of "*William Tell*," was encored, Favanti was encored in "*Il segreto*," and "*Non piu mesta*," her voice and style more than justified the praise bestowed on her by the London press. Of Grisi's singing it is almost superfluous to speak. Mario was effective in "*Tu vedrai la sventurata*" and "*Com'è gentil*." Signor F. Lablache sang "*Si miei Prodi*" pleasingly and was effective in the duo "*Versatimi del vino*" with Mario, which was encored. Paltoni pleased much in "*Il Postiglione*." Mr. Isaac, in two performances, well sustained the reputation he has acquired as a pianist. His execution was very brilliant.

MISS WHITNALL'S CONCERT.—THEATRE ROYAL.—Judging from the sensation which the Operasingers produced at Mr. Isaac's concert, on Tuesday evening, there can be no doubt that the fact of Miss Whitnall having secured them for her annual concert, on Friday, will cause an extensive demand for tickets. The programme presents an attractive selection, vocal and instrumental. Miss Whitnall will sing a new ballad, written expressly for her by Mr. Samuel Lover. Miss Christina Weller plays a fantasia on the pianoforte.—Signor Schirra conducts, and Mr. Aldridge leads the orchestra.

PHILHARMONIC SOCIETY.—The fourth concert for the season was given in the lecture-room at the Collegiate Institution, on Monday evening. The day being the anniversary of the birth of Prince Albert, the national anthem was first sung by Miss Stott, Messrs. Case, Ryalls, and Armstrong. Several of the performances exhibited high merit and much improvement. The overtures were exceedingly well performed, and the choruses displayed to advantage the choir of female voices which belongs to this society. Miss M. Swain,

Miss Leach, Mrs. Haddock, Mr. Thomasson, and Mr. Woods, were also among the vocalists. The entertainments terminated before half-past ten.

### MISCELLANEOUS.

HERNI HERZ.—"This popular composer and brilliant pianist," (says a contemporary) "has arrived on a brief visit to London. He has brought some specimens of his new pianofortes, which have received testimonials of high approval from the most celebrated musicians of France and Germany. Before our next number, an opportunity of hearing them will put it in our power to write more at large on the subject for the information of our readers. M. Herz is staying at the Berners Hotel, Berners Street. The season, unfortunately being terminated, we are deprived of the pleasure of hearing him perform in public. His talents, are, however, well known and appreciated by English musicians." To this we may add that we have heard one of the pianos in question, which fully sustains the reputation M. Herz has sustained in Paris for his invention. In our next number we propose to give a detailed account of the nature and peculiarities of the instruments.—[Ed. M. W.]

MR. NELSON, the music-publisher, has taken the premises of Moria and Lavenue, 28, New Bond Street, where he will shortly remove his business.

MORNING CONCERT.—Madame Persiani's Concert, which came off on Monday, was a brilliant affair; Congdon's large room was filled, there being upwards of 400 of the Gentry of the city and neighbourhood present. Madame Persiani, Fornasari, and Salvi, sang with more their usual success, and Puzzi's solos on the horn were much admired. The Concert was conducted by Signor Orsini.—(Exeter Post.)

DRURY LANE THEATRE.—Among the earliest novelties, Mr. Bunn will produce "*The Syren*" of Auber, and "*Anna Bolena*," the best of Donizetti's operas; the cast of both will embrace the great vocal strength of the establishment—including Miss Rainforth, Madame Balfe, Miss Poole, Mrs. Alfred Shaw—Mr. Harrison, Mr. D. W. King—Messrs. Borroni, Stretton, &c. &c. The "*Anna Bolena*" affords abundant scope for scenic effects, &c.

KALKBRENNER has returned from Carlsbad, in Bohemia, cured of a painful disease. The son of the great Mozart went to the same place, to drink the waters, but without effect. His disease was a cancer in the stomach, which escaped the knowledge of his medical advisers, and ultimately killed him.

Lines addressed to Miss EMMA LUCOME, on hearing her sing—"Rich and Rare," and "Where the bee sucks."

Oh, sing once more that pure melodious strain,  
Whose tones are ever linked with mem'ry's  
dreams;  
Cense not, I pray, nor break the glittering chain  
Which binds all hearts within its mystic beams.  
How "Rich and rare" is that inspiring lay!  
It speaks the soul in its own brightest bloom;  
It thrills the hearts of all—the sad or gay,  
Alike feel charmed when listening to thy song.

But list! once more that magic voice awakes,  
And beauty's beaming eyes again are bright;  
For "Where the bee sucks," or in scenes like this,  
Such strains must fill all hearts with pure delight.

Thou hast twined round thy brow a bandean of  
fame,  
And wreathed it with every talent and hope;  
Oh may they ne'er vanish, but cling to thy name,  
Like ivy surrounding for ever the Oak.

JANE FARMER.

MR. ALLEN is engaged as first tenor at the Princess's Theatre for the ensuing season.

CONCERT AT THE THEATRE.—This concert, on Wednesday evening, was attended by a crowded audience. The corps musical comprised Persiani, Salvi, Fornasari, and John Parry. Persiani fully equalled the expectations of her admirers. Salvi possesses a rich tenor of great compass and flexibility. Fornasari possesses a fine bass. Mozart's "*Non piu andrai*" was one of the gems of the concert. The vocal part of the entertainment was diversified by the solos of Signor Puzzi on the horn. John Parry introduced a new song, "*Polka explained*," and sang several of his old ones. He was listened to as usual, with delight, the laugh in many instances anticipating the jest. Signor Orsini presided at the piano-forte.—(Bath Gazette.)

TRUTH AS WELL AS EMPHASIS.—"Poetry," says Miss Elizabeth Barrett, "has been as serious a thing to me as life itself—and life has been a very serious thing. There has been no playing at skittles for me in either." The *Athenæum* declares that we must feel the force of this appeal—pronouncing it, happily enough, to be "*truth as well as emphasis*."

HALEVY.—The *Académie Royale des Beaux Arts de L'Institut*, has recently nominated this musician a member of the commission of the *Dictionnaire des Beaux Arts*, in place of the composer Berton, deceased.

LISZT is running about *La Belle France* like a jack-a-lantern. He has given concerts at Lyons, Marseilles, Zoulon, Nismes, Montpellier, and Toulouse, with slashing effect. He is now at Bourdeaux.

**BOULOGNE, Aug. 20.**—Hardly any thing of moment, in musical matters, has taken place here, with the exception of the concert of the Misses Pyne, and a *soirée*, in which Demille Blahetka formed the chief attraction. In the former, our clever countrywomen were applauded in a cavatina from *Lucia*, a duet from *Tancredi*, and the Brigand duet from *Les Diamans de la Couronne*. The *Salon Delblanques* was filled with the genteeler part of the British residuary. Mr. Edney gave some of John Parry's vocal extravagancies. Demoiselle Blahetka executed her MS. *Variations de Concert* (in A flat major) with effect. At the *soirée* we had Demille Blahetka's second pianoforte quartet, a work of fancy. The quartet in B minor (the 3rd), by Mendelssohn, Demille Blahetka played with finish and *verve*. Mons. Escudero, and others, supported Blahetka in the accompaniments. The cantata, Op. 32, "Restless Love," composed by Blahetka, was sung by Mons. Escudero, with much feeling. Demille Blahetka closed the *soirée* with Chopin's *Tarentella*, and was rewarded with plaudits of some minutes' duration. Thalberg left Boulogne on Saturday.—Moscheles has departed for Germany.—Auber's *Les Diamans de la Couronne* has been repeated with greater success than before.—Madame Gerard won all hearts in Queen Catarina.

**QUEEN ELIZABETH.**—The virgin queen was a good performer on the Virginal, the precursor of the harpsichord and pianoforte. When Sir James Melvil was at court, as ambassador from Mary, Queen of Scotland, he one day crept unseen into Elizabeth's closet, while she was playing; but when she saw him, she appeared to be much displeased, and asked him how he came there.—The wily Scot answered—"As I was walking with my Lord Hursden, I heard such heavenly melody, that ravished my ears, whereby, I was drawn in, ere I knew how."—Elizabeth, whose ears were always open to flattery, seemed pleased, and then inquired whether she or Mary played the better; on which, the ambassador gave, of course, the palm to her majesty; had he not, she would, most probably have boxed his ears. Queen Elizabeth's virginal book, is in the British Museum, it contains compositions by Tollis, Byrd, Bute, &c. &c. some of which are exceedingly difficult, so much so, that we question whether any of the great pianists of the present day could execute them.

**MR. HENRY RUSSELL** gives his first concert to night, in the Hanover Square Rooms. A full attendance is expected to hear the celebrated American vocal illustrator.

**THE GERMAN PRINCE.**—The publication of a tour made by a German Prince in Germany, Holland, and England, in the years 1826—27 and 28, made a great noise. Among many most flattering compliments which the prince paid to England and Englishmen, he expressed himself thus relative to our music.

"The English national music, the *coarse heavy melodies* of which, can never be mistaken for an instant, has to me at least, something *singularly offensive*; an expression of *brutal feeling*, both in pain and pleasure, which smacks of *roast-beef, plum-pudding, and porter*!"—Now, we will venture to say, that the liberal prince partook of our roast-beef, plum-pudding and porter, with the greatest avidity—the ungrateful wretch. Well might Charles Dibdin say, in his song, called "*A little*," which is descriptive of a foreign dancing master, humbugging John Bull—

So den, at last, my scholar he flock,  
That I get my banker, and pay in de stock;  
And their head for coot sense, in vain they  
may knock,  
I drive it all out with my fittle.

A little I flash at the opera, de play.  
In my chariot a little I figure away;  
And keep, like myself, un dam'd rogue de  
valet,  
To laugh at de English a little.

**LEOPOLD DE MEYER AT WOLVERHAMPTON.**—Mr. H. Hayward gave the first of a series of *Soirées*, at Wolverhampton, on Monday evening, which was well attended. M. de Meyer, pianist to the Emperor of Austria, and the Emperor of Russia, performed several pieces on the Euphonicon, fully developing the powers of the instrument. In speaking of this gentleman's playing, the ordinary terms of criticism will not apply. We agree with a contemporary, that to call it wonderful conveys but a vague idea of its excellence, of the extraordinary rapidity of the execution, or of the correctness and precision of every note. The audience were enraptured, as well they might be, and applauded and encored his performances most loudly. Of Mr. Hayward we can only say, as we have done before, that he is assuredly the first native violinist of the day. In his duett with M. de Meyer, and in a fantasia, he fully sustained his high reputation. The vocalists were the Misses Williams, who sang, with their usual taste and sweetness, several ballads and duets, (Mr. George Hay playing the accompaniments,) and were deservedly applauded. They were encored in Macfarren's duet, "Two merry Gypsies are we," and in Glover's "We come to thee, Savoy."—The concert, on Thursday evening, was attended by a highly respectable audience, but not

so numerous as the merits of the artistes deserved. The Misses Williams were charming in their duets and songs. The playing of Mr. Hayward was excellently brilliant, and Mr. G. Hay, in various accompaniments and in a concerto with Mr. Hayward, acquitted himself with taste and skill. M. de Meyer again delighted and astonished his hearers with a variety of pieces on the piano-forte. The more he is heard the more are his listeners lost in wonderment. The Euphonicon under his miraculous fingers, was heard to great advantage.—*Staffordshire Advertiser*.

**NARROW ESCAPE OF HANDEL IN EARLY LIFE.**—Handel went in his 19th year to Hamburg, where the opera was then flourishing, under the direction of Reinhard Keiser, a master of deserved celebrity, but whose gaiety and expensive habits often compelled him to absent himself from the theatre. On one of these occasions Handel was appointed to fill his place as conductor. This preference of a junior roused the jealousy of a fellow performer, named Mattheson, to such a degree, that a *rencontre* took place between the rivals in the street; and Handel was saved from a sword thrust, which probably would have taken fatal effect, only by the interposition of a music score which he carried buttoned up under his coat.

**LUCREZIA BORGIA.**—Victor Hugo, the celebrated poet, has judiciously forbidden the future representation, at the Italian Opera, of the absurd mutilation of his tragedy, *Lucrece Borgia*, to which Donizetti has set music.

**MORIANI** is not engaged at the Italian Opera in Paris for the ensuing season—he will, however, be there, on the *look out*.

**MUSIC AND THE DRAMA.—PARIS.**—The Italian Theatre re-opens on Tuesday, the 1st of October. The company consists of the old artists, and two of inferior class—Madame Manara and M. Tagliafico. The small boxes on the stage formerly reserved for the manager and artists, are now to be converted into regular boxes, and are at the disposal of the public. Two alone are excepted, one, according to rumour, for the Director himself, the other to be divided between Mesdames Grisi and Persiani; the first opera to be played is "*Otello*." Not a single novelty appears on the programme. Salvi is not to form part of the Italian company at Paris this season. Immediately after finishing the excursion which he is now taking with Madame Persiani, in various counties in England, he repairs to Russia, in virtue of an engagement with the Imperial Theatre of Moscow, where he is to make his debut on



the 12th of October. He has, moreover, subscribed an engagement, conjointly with Madame Persiani, for Vienna, for the spring of 1845, which deprives the Queen's Theatre of the services of these distinguished artists. Their appointments are magnificent. Those of Madame Castellan, at St. Petersburg, are 70,000 francs for the season, commencing the 1st of October of the present year, and terminating the 16th of February, 1845. The first theatrical journal in Paris deplors the absence of Salvi as an irreparable loss.—"That excellent tenor," says one, "has just obtained the annulment of his engagement. Some months since, when he was urgently wanted at Madrid for the approaching winter, he in vain solicited the rupture of his contract. M. Giacconi, impresario of the Italian theatres at Turin and Moscow, more successful to-day, has finished by persuading the direction of Paris to surrender one of its most accomplished and richly-gifted singers. Who will fill up the chasm left by this great artist? The congé of Salvi being officially announced, the subscribers inquire with solicitude who is to sing the tenor during Mario's frequent indispositions?" Negotiations have been opened with Moriani, but only for a limited number of representations.—The termination is announced of the pleadings of Maria Taglioni for a definite separation from her husband, Count Gilbert des Voisins, to whom she was married in 1834. At this period she was attached as *première Artiste de la danse* to the Académie Royal de Musique. If the appellant is to be believed, some time after this union, M. Gilbert des Voisins opposed her continuing her artistic career—unfeeling that he was! He required that she should give up the theatre, the intoxication of triumph, the crowns of flowers, and content herself henceforth with the coronet of a countess. Forthwith clouds obscured the conjugal horizon, and the sylphide expanded her wings, and flew to remote countries. The spring has brought her back among us, and amidst the shouts of admiration, and accents of welcome, she recollected that here she had left a husband. Accompanied by a *Juge de Paix*, she was desirous of ascertaining if the heart of M. Gilbert des Voisins was less insensible than before to the ovations of Terpsichore. This endeavour was met with a refusal, whereupon she demanded a final separation. It must be acknowledged that the French husband adopts in these, our days, a façon somewhat too Turk-like, a proceeding not too civilized, to get rid of a wife who displeases him. He refuses her, *sans facon*, the entrée to the conjugal asylum. M. Dupin appeared for Madame G. des Voisins. As to the Count, he merely replied, by a written document, that his wife having

danced, in defiance of an engagement contracted when he married her, she, it was, who had offended the conjugal dignity. As to the rest, since she had lived ten years away from and without him, she could continue to go on as she had done before. The Tribunal, presided by M. de Bellemé, pronounced the separation of the parties, conformably to the conclusions of the Attorney-General.

JULLIEN and his band have been at Manchester. A *monstre concert* took place there on Saturday, when they were assisted by three military bands of Manchester and Bolton, also several professors from London and Manchester.

MOZART'S SON.—At the late funeral of Wolfgang Amadeus Mozart, second son of the immortal composer, Mozart, at Carlsbad, his father's sublime *Requiem* was performed by 500 artists. The deceased was 52 years of age, and was a pianist and composer.

MRS. ST. ALBIN has announced a morning concert on Monday next, at Chester, with Grisi, Favanti, Lablache, &c.; also an evening concert in Preston on the 17th, with Persiani, Fornasari, Salvi, Puzzi, &c.

OUR THEATRE has this week presented attractions which seem to involve a question whether intellectual or pedal amusement was most in favour. On Tuesday Persiani, Salvi, Orsini, Fornasari, and Puzzi exerted their abilities, and the house was not half filled. Not so on Thursday, when Cerito and St. Leon appeared upon the boards; hundreds went away, unable even to poke their opera-glasses inside the doors; and in consequence the dancers appeared again last evening. The two nights presented a sort of contest between heads and heels—and heels won the victory.—*Bristol Journal*.

MUSICAL NEWS IN PARIS.—Mr. BUNN was still in Paris on Monday last. He has engaged Duprez for 12 nights, and Madame Balfe for the same period, who will appear in *Anna Bolena*. Anna Thillon is engaged for two months, Mr. Bunn having stolen a march on Mr. Maddox, of the Princess's, who was also in search of stars at Paris. Mr. Bunn's other engagements for Drury Lane are Dumilatre and Carlotta Grisi. Miss Deley, Miss Rainforth, Miss Romer, Miss Poole, Borroni, Stretton, and Harrison, will also be included in the operatic arrangements. The theatre is to open on the 1st of October. Balfe is actively engaged with Mr. Bunn in writing a new opera. Campanoli, formerly basso at the Italian Opera in Paris, has just committed suicide at Turin, by cutting his throat,

having lost the sum of 10,000 francs. Tamburini, who lost nearly 400,000 francs by the failure of Caccia, the banker, for whose estate a dividend of only ten per cent is anticipated, bears his misfortune with great fortitude. He leaves Paris this week for St. Petersburg, where he will remain until Ash Wednesday, and then he will open for a London engagement. Pauline Garcia quits Paris also in a few days for the Russian capital. With the fortune she has realised in Vienna and St. Petersburg, she has lately purchased a beautiful estate near Paris.

ENGLISH ORGANS.—The organ at Westminster Abbey contains 23 pipes to each note; St. Paul's Cathedral, 31; Spitalfields, 32; Exeter Hall, 34; St. Sepulchre's, 35; Birmingham, 42; York Minster, 62; and Christ Church, London, 76.

THE FIRST ORGAN FUGUE.—The first regular fugue for the organ, on *one* subject, produced in this country, was composed by Peter Phillips, about the end of the sixteenth century. It is inserted in the Virginal Book of Queen Elizabeth, a book which contains eighteen or twenty of his compositions. He was an Englishman, but resided for a long time on the Continent, having been appointed organist of the Collegiate Church of St. Vincent, at Soignies, in Germany, and afterwards entering the service of Albert, the then Archduke of Austria.

MALIBRAN on one occasion had to sing, with Velluti, a duo in Zingarelli's *Romeo e Giulietta*. In the morning they rehearsed it together, and at that rehearsal, as at all preceding ones, Velluti, like an experienced stager, sang the plain notes of his part, reserving his *fioritura* for the evening, in the fear that the young debutante would imitate them. Accordingly, at the evening performance, Velluti sang his solo part, interspersing it with the most florid ornaments, and closing it with a new and brilliant cadence, which quite enchanted the audience. The *musico* cast a glance of mingled triumph and pity on poor Maria as she advanced to the stage lamps. What was the astonishment of the audience to hear her execute the ornaments of Velluti, imparting to them even additional grace, and crowning her triumph with a bold and superb improvisation. Amidst the torrent of applause which followed this effort, and whilst trembling from the excitement it occasioned, Maria felt her arm rudely grasped as it were by a hand of iron. Immediately the word "*Briconna!*" pronounced in a suppressed and angry tone by Velluti, afforded her a convincing proof that every triumph carries with it its mortifications.

**BRIGHTON.**—(From our own Correspondent.)—Mr. Wilson gave two of his entertainments at Newburgh Rooms, on Friday evening and Saturday morning last, to a large and fashionable audience. No one experiences greater support from the Brighton people than Mr. Wilson, neither do his repeated visits diminish his attraction, for, on Friday evening, a larger number of his admirers assembled than at any previous entertainment. Mr. Mc. Carroll, whose exertions for increasing our musical attractions, entitle him to praise, has engaged Mr. Braham and his sons for two concerts, to take place at the Town Hall. Cerito, and St. Leon appeared at our Theatre last evening. The performances commenced with "The Barber of Seville."—Mr. St. Leon played a solo on the violin.

MR. TEMPLETON gave three concerts here last week, with great success. The first related chiefly to the history and vicissitudes of Mary Queen of Scots. Among the songs introduced were—"Will ye gang to the Ewe-buchts, Marion?"—"the Jolly Beggar," and "Put off, put off, and row with speed." The remainder consisted of miscellaneous songs, including "I love her, how I love her," from *Gustavus*, and the *Scena*, "All is lost now." The second night's performance was entitled "The Beauties of Burns," comprising a selection from the works of our national poet, diversified by anecdotes and illustrations. Among these were "Farewell thou Fair Day," "Scots wha hae," "My Nannie, O," the "Birks of Aberfeldy," "O Poortith Cauld," "Somebody," &c. The third concert was composed of a selection of favourite songs, comprising "Gloomy Winter," "Come all ye Jolly Shepherds," "Saw ye Johnnie comin'," "There lives a Young Lassie," &c. &c. Mr. Templeton was encored in "The Jolly Beggar," "Saw ye Johnnie comin'," and others. At the concluding entertainment the room was crowded. The impression left by Mr. Templeton will insure him a cordial reception whenever he again appears in this northern region. Mr. Blewitt presided at the pianoforte with great ability.—*Inverness Courier*, 31st July, 1844.

JENKINS is in Paris.

TAMBURINI leaves Paris, for St. Petersburg, immediately, with all his family. The death of the Autocrat's daughter will, it is feared, retard the opening of the Italian Opera to an indefinite period.

#### Notices to Correspondents.

MR. TEMPLETON, we will send as he desires.—D. S., next time.—MR. C. BARRETT, thanks for his

polite note. We shall be greatly obliged for his promised information.—MR. H. FARMER, "Better late than never," says an old and judicious saw. Some fine morning our respected correspondent will find the M. W. on his breakfast table, filled with matters of special interest to himself. "Never say die"—cried the unshunnable backwoodsman.—"While life lives hope lives," said the more gentlemanly Solomon. The document shall be sent. MR. BINFIELD, many thanks for favours. At present we regret that we are not in the way of sending the unstamped copies as he desires.—MR. VENUA, shall hear from us.—DR. ELVEY, received with thanks.—A SUBSCRIBER. We have made use of his information—for which thanks.—MR. BLEWITT, much welcome. Thank him for his thanks.—MR. C. P. HALL. We regret that as we entertain an opinion quite opposite to that embodied in the verses, we cannot insert them. Thanks nevertheless to our correspondent, for his attention.—MR. OLIVER.—MR. N. BALY.—MR. C. E. HORN—many thanks.

#### ADVERTISEMENTS.

#### Charles Nicholson's Flutes.

The manufacturer of the above instrument directs the attention of PROFESSORS and AMATEURS to his latest improved Flutes; these instruments although so well known to every true musician, yet, to the young performer, a word or two may be said with propriety respecting them. First—No Flutes can be better in tune than these, either in the sharp or flat keys. Second—Their quality of tone has always been unrivalled, and still maintains its superiority. Third—In contradistinction to all others these instruments are the easiest to perform on, the least exertion with the embouchure being required, and the quality of tone so requisite for every performer to attend to, is one of the leading characteristics with these instruments. Lastly—The strongest proof that need be adduced is that every performer of any celebrity on the flute, performs on those made on the principle of the late highly celebrated flutist, Charles Nicholson. Those Gentlemen who wish to be instructed on the correct principles of the above master, can be recommended to competent professors by applying at the manufactory, 13, Hanway Street, Oxford Street.

#### The Redowa Polka,

Danced by  
Mlle. CERITO and M. ST. LEON,  
At Her Majesty's Theatre.

Just Published, the charming MUSIC of this favourite POLKA, arranged for the Piano-forte, solo, price 2s.; duet, 2s. 6d. "The Newest and prettiest of Polkas."—*Athenaeum*, June 1. "The music of the Redowa Polka is immeasurably the most graceful and characteristic. Certain it is that the Redowa is infinitely the prettiest of Polkas."—*Times*, May 24.

London: CHAPPELL, 50, New Bond Street.

#### Jullien's Celebrated Polkas.

MONS. JULLIEN has the honour to announce that Nos. 5 and 6 of his collection of POLKAS are just published. This collection is now composed of No. 1, The Original Polka; No. 2, The Royal Polka; No. 3, The Drawing Room; No. 4, The Ruge of Vienna; No. 5, The Imperial Polka; and No. 6, The Douro Polka; the other six, forming the complete collection of Twelve Polkas, will be published weekly during the present and following month. The immense success of M. JULLIEN's Polkas having induced unprincipled persons to publish spurious imitations, MONS. JULLIEN has published the above Polkas at his own office, 3, MADDOX STREET, New Bond Street; and in order to secure the public against the possibility of purchasing the incorrect copies, he has attached his signature to each copy, none can therefore, be relied on which have not his autograph.

#### To Bass Singers.

#### THE BAREFOOTED FRIAR.

Now singing with so much eclat by HERR STAUDIGL, composed by E. J. LODER (with characteristic embellishment). Price 2s. 6d. May now be had of Z. T. Purday, 45, High Holborn, and all music-sellers; or by post, upon remitting, pre-paid, the amount in stamps.

#### New Oratorios,

Published in Monthly Numbers,

#### THE DELIVERANCE OF ISRAEL FROM BABYLON, AN ORATORIO.

The Words by THOMAS CARTER, JUN.,

The Music composed by WILLIAM JACKSON, Organist, Masham.

The First Number appeared in May, and the Oratorio will be completed in 10 Numbers, at Two Shillings each.

The work will be neatly Printed in Type, on good paper, large folio size, each Number containing Sixteen Pages. The Orchestral Parts will be arranged as an Accompaniment for Piano-forte or Organ, and the Alto and Tenor parts written in the G Clef.

The whole of the Words, with a list of Subscribers Names will be given with the last number.

The above work will be Published for the Author by J. SWALLOW, PRINTER, CORN EXCHANGE, LEEDS, and may be had of Mr. J. ALFRED NOVELLO, 69, Dean Street, Soho, London; or any respectable Music or Bookseller.

#### Songs of the Christian Graces,

COMPOSED BY

STEPHEN GLOVER.

The press are unanimous in pronouncing these compositions unique and unrivalled. MR. BRANDARD, in the lithographs, has surpassed himself. The poetry is of first rate excellence, and MR. STEPHEN GLOVER, in the music has outshone all his previous efforts. Take the opinion of the first musical authority in this country, the "Musical World," who says as musical compositions, as lyrical effusions and as specimens of lithographic art, the "Songs of the Christian Graces," are among the most attractive things of their kind that ever came under our notice—and we cannot but think that those most desirable of human qualities, "Faith, Hope, and Charity," must at least be encouraged, if not enforced, by their influence. It will not therefore be surprising to our readers, that we recommend them, both in a moral and artistic point of view.

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